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Dates, programs and artists
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TUESDAY 8:30 PM **THURSDAY** 8:30 PM **SATURDAY** 8:30 PM

AUG

SEP

Grand Tour of Europe Vaughan Williams: Tallis Fantasia Lalo: Symphonie Espagnole Moussorgsky-Ravel: Pictures at an Exhibition Edo De Waart, conductor Silvia Marcovici, violin	The Dynamic Dichters Kodaly: Dances from Galanta Mozart: Concerto for 2 pianos in E flat K-365 Bartok: Piano Concerto #3 Ravel: Bolero Edo De Waart, conductor Misha & Cipa Dichter, piano	A Grand Night for Singing America's fabulous basso in some of his favorite operatic roles: arias by Mozart and Verdi, plus scenes from Moussorgsky's Boris Godunov with Val Stuart and supporting singers. Aldo Ceccato, conductor Norman Treigle, bass-baritone L. A. Master Chorale
Virtuoso! Stravinsky: Scherzo à la Russe, Fireworks Wieniawski: Violin Concerto #2 Rachmaninoff: Symphony #2 Aldo Ceccato, conductor Ruggiero Ricci, violin	The Wondrous Beverly Sills America's beloved Prima Donna in a brilliant program of operatic arias. Aldo Ceccato, conductor Beverly Sills, soprano	Tchaikovsky Spectacular! Piano Concerto #1 Symphony #5 1812 Overture with Fireworks! Cannon! Military Band! Zubin Mehta conducting Paul Schenly, piano
The Planets – and a New Star Wagner: Overture, The Flying Dutchman Tchaikovsky: Violin Concerto Holst: The Planets Zubin Mehta conducting Mayumi Fujikawa, violin	Pianistic Dreams Schumann: Piano Concerto Berlioz: Overture, Roman Carnival Bartok: Concerto for Orchestra Charles Dutoit, conductor Martha Argerich, piano	Rodgers & Hammerstein – Still Going Strong With renowned soloists Karan Armstrong, Susanne Marsee, Perry Price, Richard Fredericks, and the Roger Wagner Chorale. John Green, conductor
The Marathon Hero Wagner: Prelude & Love Death, Tristan & Isolde Mozart: Piano Concerto in G, K-453 Brahms: Symphony #1 Lukas Foss, conductor & piano	John Browning—James Conducting Mendelssohn: Overture, Fingal's Cave Symphony #4 (Italian) Prokofieff: Piano Concerto #3 Ravel: Daphnis & Chloe, 2nd Suite James Levine, conductor John Browning, piano	All-Star Rigoletto (concert performance) Sherrill Milnes in the title role, Carol Neblett as Gilda, Jose Carreras as the Duke, plus Christine Weidinger, Claudine Carlson, Roger Patterson, Douglas Lawrence, John Macurdy, and the Roger Wagner Chorale. James Levine, conductor
Piano & Podium Mozart: Overture, The Marriage of Figaro Mozart: Piano Concerto in B flat, K-595 Mahler: Symphony #1 James Levine, conductor & piano	The Best of Berlioz Berlioz: Romeo & Juliet (complete) Cast includes Claudine Carlson, John Macurdy, Paul Sperry and the L. A. Master Chorale, Roger Wagner, Director. James Levine, conductor	The Incredible Pope Finale! Popular favorites including Gershwin's Cuban Overture, Dvorak's 2 Slavonic Dances, Rachmaninoff's Paganini Rhapsody, Liszt's Hungarian Fantasy, Vaughan Williams' Greensleeves, and Handel's Royal Fireworks Music with a spectacular fireworks display. James Levine, conductor Earl Wild, piano

TONY BENNETT BOWLS 'EM OVER

A special treat. Tony Bennett. The world-famous singer makes his first appearance with Zubin Mehta and the Los Angeles Philharmonic at Hollywood Bowl Wednesday, August 30. The occasion: a very special concert to benefit the orchestra's Pension Fund.

Bennett began his career in early 1950 in a Greenwich village nightclub. While there he was discovered by Bob Hope, who had come to hear Pearl Bailey, the star of the show. Hope was so impressed that he invited Bennett to tour with his show. That same year Bennett made his first recording — *Boulevard of Broken Dreams* — which sold half a million copies. Bennett has since performed for President Johnson at the White House and for the Queen of England in London. He set the box office record for a single performance at New York's Philharmonic Hall. At the Waldorf-Astoria Hotel's Empire Room in New York, Bennett was awarded the singular honor of having his personal flag flown from the hotel's flagpoles, which are traditionally reserved for visiting dignitaries and heads of state. And last year, another record-breaking house gave Bennett a standing ovation following his concert with the London Philharmonic at Royal Albert Hall.

Now for the first time Bennett joins Zubin Mehta and the Los Angeles Philharmonic at Hollywood Bowl to sing his greatest hits — both the old and the new. See you there.



Tony Bennett

From Daisy Dell to Superseason

A BRIEF HOLLYWOOD BOWL HISTORY — PART II

WITH Harvey Mudd, noted mining engineer, as president, and Mrs. Irish as executive vice president, the Symphony Association presented the Hollywood Bowl concert season, in addition to the regular winter series by the Philharmonic, for a full decade, 1935-44. These were musically fruitful years. Opera, fully staged, was produced for the first time. Twenty-one performances of 15 operas and 40 ballet performances attracted almost 700,000 people.

Lily Pons set the all-time Bowl attendance record: 26,410 paid customers in 1936; Bruno Walter and Otto Klemperer each conducted symphony concerts without soloists, attracting near-capacity houses. Mrs. Irish established and buoyantly presided over the weekly Tuesday morning Artists' Breakfasts in the Pepper Tree Lane Tea Garden. Conductors and artists of the week were guests of honor. These informal affairs completely filled the Tea Garden and were high society events.

In 1938, a four-year program was started by the WPA, County of Los Angeles and the Bowl Association which included the building of a tea room, modern rest rooms, paving of parking lots and promenades, pedestrian tunnels under Highland Avenue and the statue of Euterpe, the Muse of Music, a \$100,000 sculpture at the entrance to the Bowl.

Then in 1942: World War II. Gas rationing, blackouts and severe audience limitations provided strong reasons for the Symphony Association to cancel the season. But Mrs. Irish adamantly refused. Supported by Toberman, then president of the Bowl Association, she convinced the U.S. Army to allow Bowl audiences of up to 5,000 people. The following year, she managed to raise the limit to 10,000.

A wartime bonanza gained momentum and the Bowl enjoyed several good years. In 1945, management of the concerts was again returned to the Hollywood Bowl Association, and the Southern California Symphony Association concerned itself with the sponsorship of the Philharmonic in areas other than the Bowl.

1945 brought two further changes. Mrs. Irish retired and Leopold Stokowski was engaged for a two-year contract as conductor and musical director

of the Bowl. Stokowski, daring as always, promptly organized another orchestra called the Hollywood Bowl Symphony (which, however, included many members of the Philharmonic). The result: huge attendances and an all-time high Bowl profit.

So-called "Popular Programs" now became a prominent feature. Viennese Nights, MGM Nights, Motion Picture Academy Nights, and assorted evenings devoted to the music of Sigmund Romberg, Jerome Kern, Rodgers and Hammerstein, and Gershwin abounded.

Following his second year, Stokowski departed abruptly amid rumors of a rift in the unequal marriage between artistry and pragmatism. An equally short-lived tenure of Eugene Ormandy in the same capacity in 1948 brought to a head questions of Board interference in artistic matters.

Finances began to plummet in 1947. Revenues fell off 10% in keeping with a nationwide crisis at the box office, while unionized labor expenses rose 35%. Parking and traffic problems likewise diminished attendance. Construction of the Hollywood Freeway not only absorbed valuable parking space, but also failed to consider the adverse aural effect of traffic during concerts, despite Toberman's attempt to have the freeway re-routed.

Then came disaster. Five performances into the 1951 season, the Symphony Association abruptly closed the Bowl and cancelled the remaining concerts. The Bowl was bankrupt. Again, a remarkable lady was to come to its rescue.

Dorothy Buffum Chandler, the most significant woman in Los Angeles social and cultural development during the last two decades, was appointed chairman of an emergency committee to "Save the Bowl." Working around the clock with her associates, she generated a remarkably contagious spirit and raised sufficient money to pay the Bowl's liabilities.

Philharmonic music director Alfred Wallenstein phoned noted conductors and performing artists, who graciously agreed to donate their services. Their names, which read like a Who's Who of great musicians, included cellist Gregor Piatigorsky; singers Rose Bampton, Igor Gorin, Marjorie Lawrence,

Nan Merriman, Robert Rounseville, and Richard Tucker; violinists Jascha Heifetz and Yehudi Menuhin; pianists Oscar Levant, Eugene List, Leonard Pennario and Artur Rubinstein, and conductors John Barnett, Arthur Fiedler, John Green, Erich Leinsdorf, Thor Johnson, Dimitri Mitropoulos, Wilfrid Pelletier, Izler Solomon, Roger Wagner, Alfred Wallenstein and Bruno Walter.

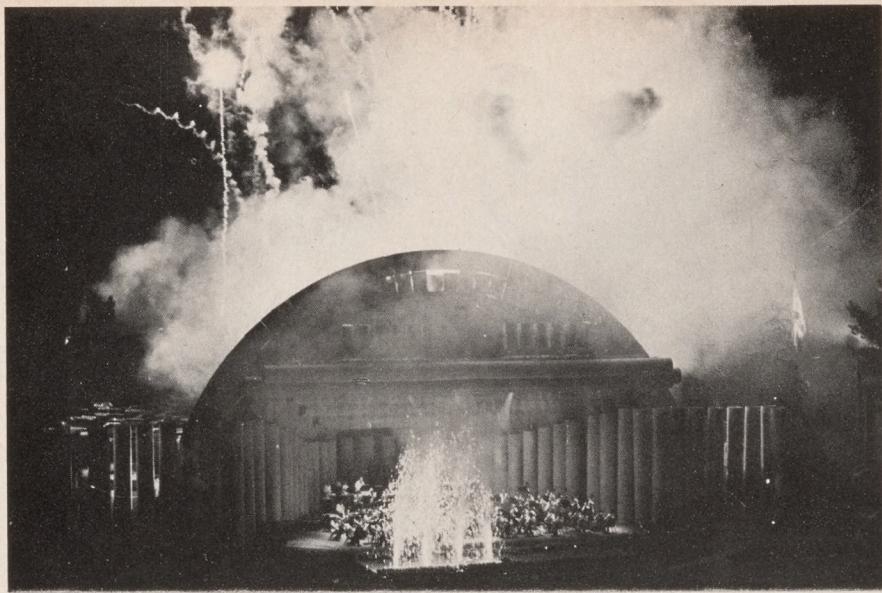
Twelve days after the Bowl had closed, it was open again.

For the next nine years, Mrs. Chandler devoted her considerable energies to stabilizing the Bowl and modernizing its facilities. A new music library and dressing rooms were added in the stage basement; six 35-foot lighting towers were built to provide better stage lighting; house lighting and the public address system were updated. She installed a new Garden section of box seats to meet the increased demand for boxes; ramps were added for easier access to all levels of the seating arena; Palm Circle was constructed to house ticket offices, refreshment stands, and a gift shop. In addition, increased parking was made available, the entire 120 acre park was newly planted and reforested, and a reflecting pool with lighting was added. The famed Henry Dreyfuss designed a fountain to fit into the pool. This quickly became an integral feature of the Bowl experience, with liquid displays during intermission delighting thousands of concertgoers.

As president, chairman of the board and chairman of the Association, Mrs. Chandler originated new programming concepts and upgraded the Philharmonic. She appointed a Survey Committee of 55 men and women prominent in the business, professional, civic



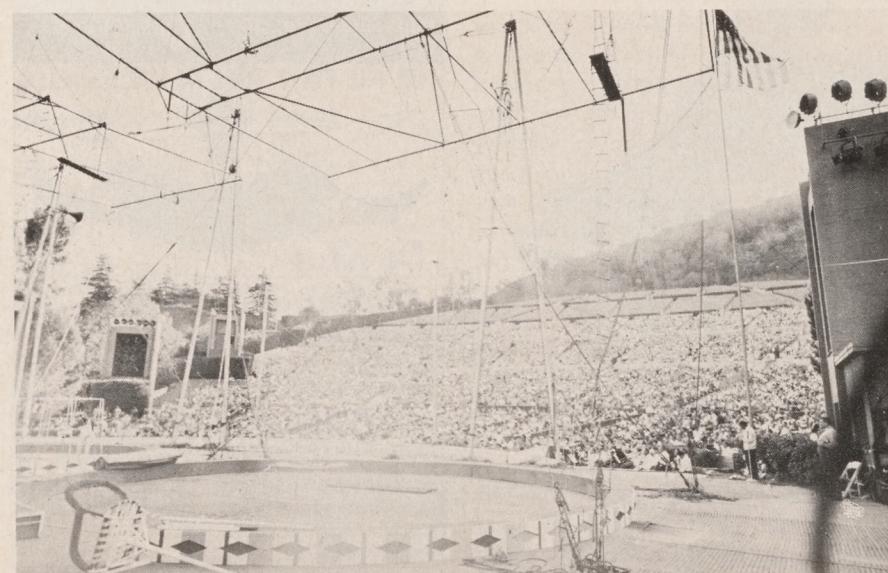
Easter Sunrise Service at the Bowl.



Tchaikovsky Spectacular, 1971



President Eisenhower speaks at the Bowl, 1956.



Ringling Brothers, Barnum & Bailey Circus at the Bowl, 1958.

and social life of Los Angeles County to study problems facing the Bowl and to make recommendations for the future. The survey dealt with transportation, traffic, parking, architecture and design, physical improvements, finance and budgetary control, audiences and admissions, theme and repertoire, concessions, public relations and civic coordination. She strengthened the public relations procedures and broadened the scope of the Volunteers. She developed the idea of wide family participation in Bowl functions and originated Family programs, increased picnic ground capacity, and encouraged the spread of picnics to the seating sections.

With the Bowl back on its feet, Mrs. Chandler directed full attention to the orchestra, accepting the presidency of the Symphony Association in 1959. "I had two goals then," she explains. "I wanted a permanent conductor and a permanent home for the Philharmonic."

She got them both. With characteristic dedication, she started the Music Center Fund in 1960. She achieved her first aim in 1962, when Zubin Mehta, the brilliant young Indian conductor, became permanent music director of the Philharmonic. And in 1964, with the opening of the Music Center (for which Mrs. Chandler had raised a staggering \$18.5 million and organized a company to float another \$13.7 million in bonds to finish the planned theatres), the Philharmonic had its permanent home.

Several other noteworthy events occurred during the 1960s. In 1962, moving sidewalks serving a capacity of 8000 persons an hour were installed at the Bowl. Four years later, the Southern California Symphony Association and the Hollywood Bowl Association merged. And in 1969, Ernest Fleischmann, the former general manager of the London Symphony Orchestra, became artistic director of the Bowl and executive director of the Los Angeles Philharmonic.

Under his direction a new stage enclosure has been built into the Bowl's shell, a new sound system has been installed, the patio restaurant has been improved and updated, more parking space has been added, and the season extended. Programming innovations include the Tchaikovsky Spectacular, now an annual sell-out with its irresistible combination of Tchaikovsky's brilliant music and the *1812 Overture* complete with fireworks, cannon and military band; and a series of five-hour



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Music Marathons, friendly, informal, low-priced concerts themed to a single style or composer. Fleischmann feels the urgent need for Philharmonic programs which appeal to young people. To this end, he inaugurated the Family Picnic Concert, early evenings with the Philharmonic designed for children and their parents. He also originated the free "Open House at the Bowl" series, which provides children with performing arts exposure and an introduction to the Philharmonic. By 1971, "Open House" had attracted some 70,000 youngsters over its six-week run, and had begun to receive financial support from the National Endowment for the Arts in Washington, D.C.

Today, then, the Bowl is healthier than ever. Zubin Mehta now conducts there regularly, and since Fleischmann assumed the responsibility for programming, he has made a point of introducing Bowl audiences to many gifted young artists. These include conductors Rafael Frühbeck De Burgos, James De Preist, Edo de Waart, Lawrence Foster and James Levine; violinists Silvia Marcovici and Pinchas Zukerman; pianists Daniel Barenboim and Nelson Freire, and singers Sheila Armstrong, Jose Carreras and Jessye Norman. Although the Bowl may be 50 years old, it pursues a youthful artistic policy, one designed to assure the continuation of a rich tradition of great music presented in incomparably beautiful surroundings.

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About Hollywood Bowl

Lost and Found. All lost articles found on concert nights may be claimed at the Operations Office the next morning. Unclaimed articles are kept for 30 days. For information, call 626-5781, extension 660.

First Aid. In case of illness or injury, please consult an usher who will escort you to the Registered Nurse at the First Aid Station.

Small World Patio Restaurant and other Hollywood restaurants cater to Bowl patrons. You may dine and park your car in Hollywood, then take a Yellow Cab or the RTD Shuttle Bus to the Bowl. Specially-marked bus lines operate on all Bowl evenings from Hollywood and Santa Monica Boulevards. After the concert, buses and Yellow Cabs are waiting to conveniently return you to your car.

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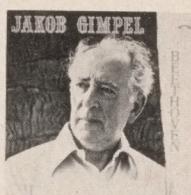
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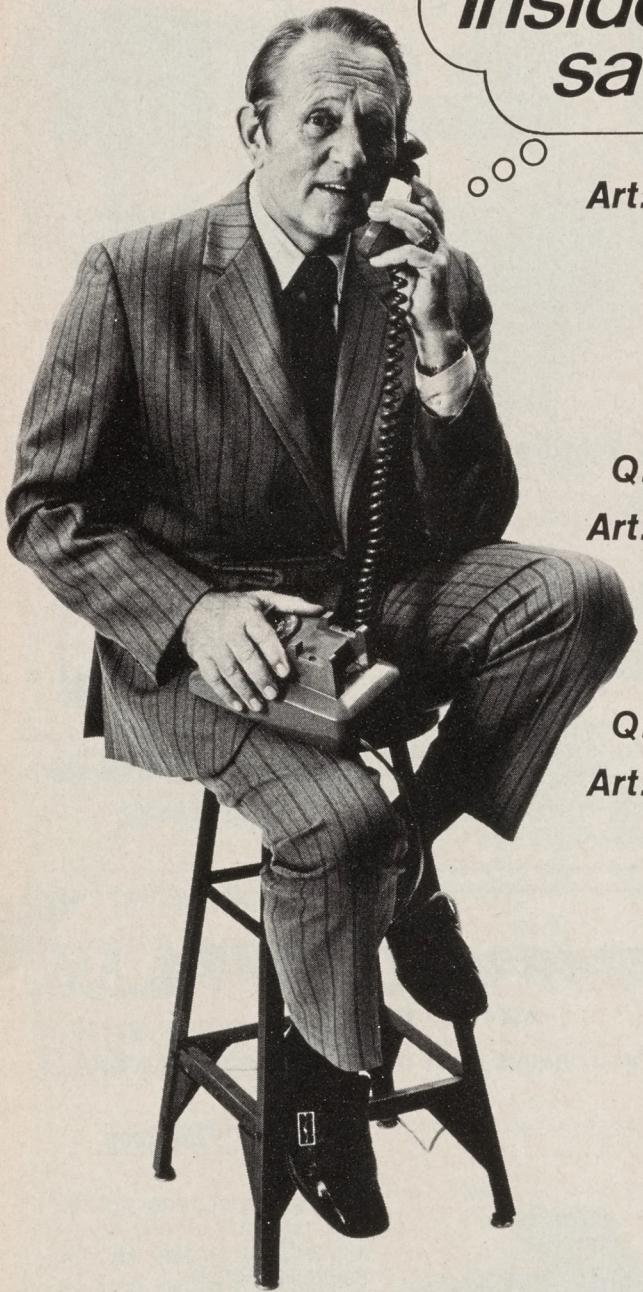


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Have you ever hiked through the magnificent rock formations of Vasquez Rocks or the Devil's Punchbowl and seen the wonders Nature can create, given 20 or 30 million years?

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Our parks range from the neighborhood parks with which we are all familiar, to huge "natural" expanses of land which are rapidly disappearing. We believe that this important land must be saved before everything contains only high-rises and hamburger stands.

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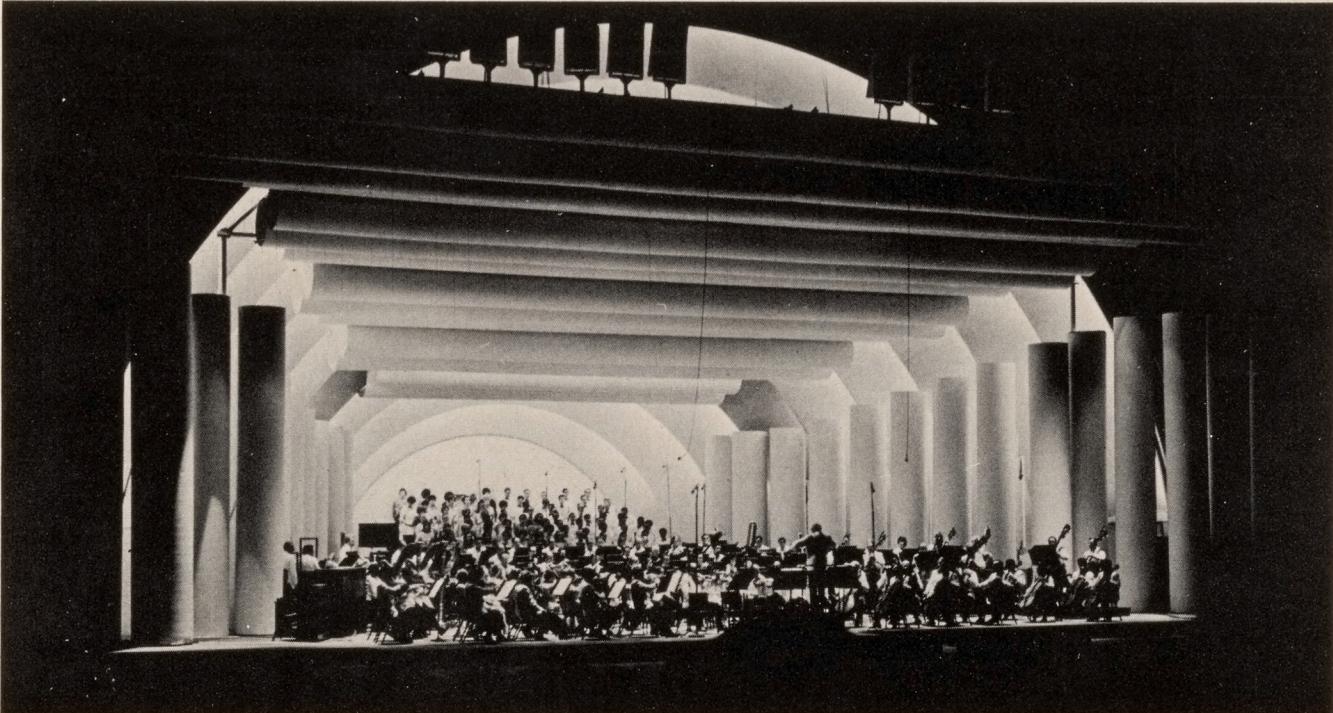
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A FUN PART OF THE 50TH BIRTHDAY SUPERSEASON

PHOTOS BY OTTO ROTHSCHILD



Welcoming guests to the Kick-Off Party given in May by the Executive Council for all Hollywood Bowl Volunteers: Mr. Ernest Fleischmann, Artistic Director of the Bowl, with Mrs. Fleischmann; Mr. Zubin Mehta, Music Director of the Los Angeles Philharmonic Orchestra, and Mrs. William Worth Kemps, Chairman of the Volunteers.



Melissa Loeffler, daughter of the Richard Loefflers who chairmen the Hollywood Bowl Juniors, at the Fun 'n Games Brunch given in March for the Executive Staff of the Southern California Symphony-Hollywood Bowl Volunteers and their families.



Driver holds the reins as Mrs. Terrance Brutacao and Mrs. Richard Carr, Jr. discuss plans for the West Covina Carriage Club, which will be attending the concert on September 16.

The Golden Jubilee Season of Hollywood Bowl — Summer of '72 — finds the Bowl vitally alive, the audiences happy and expectant, the musical programs superb and rewarding.

As a hush settles over the thousands of concert-goers when the Maestro lifts his baton for one of the musical presentations on this outstanding season, one reflects that Hollywood Bowl is among the oldest on-going cultural institutions in the Southern California area. Owned by the County of Los Angeles but leased to the Southern California Symphony-Hollywood Bowl

Association, one realizes that the Bowl means many things to many people.

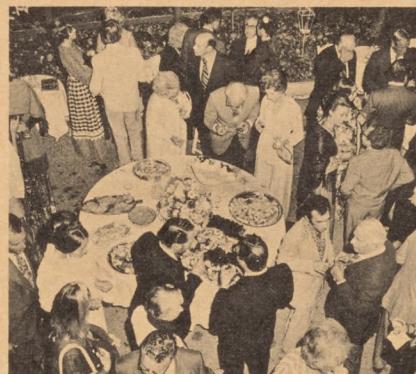
Somewhere in the background of the wonderful teamwork of management and artists are the Hollywood Bowl Volunteers to whom those 17,256 seats are a challenge. In addition to assisting with subscription tickets and single ticket sales, the Volunteers have prepared a procedure sheet which shows how to set up a successful group night. They staff the free Open House programs for children every week-day morning for six weeks during the Bowl Season and bring their families to the Family Picnic Concerts, thus building audiences for tomorrow.

Organized in 1951, the Volunteers use their talents and abilities to assist management in making Hollywood Bowl both a happy memory and a place to return again and again in the years to come. Working quietly in the background, the Volunteers are always ready to assist and to add that special touch that comes when someone cares about you and your Hollywood Bowl experience.

— Mrs. William Worth Kemps
Chairman, Hollywood Bowl Volunteers



Councilman Marvin Braude, Councilman Gilbert W. Lindsay, Mrs. Edward S. Kellogg, Party Chairman, and Mrs. William Worth Kemps, Volunteer Chairman.



THANKS A BUNCH! . . . the lovely thank-you party given following the Aug. 10 concert for the members of the Board of Supervisors, City Council, County Music Commission and other representatives of City and County Government. Half the fun was getting there . . . by Universal Studio trams from the Bowl Shell to the Volunteer Cottage. The other half was the enchanting party setting created by Abbey Rents and the wonderful hot hors d'oeuvres and delectable finger foods donated by Sunny Mace of the Small World Restaurant. The charming floral arrangements were donated by Beverly Ann Flowers of Glendale. To each of you from all of us — Thanks a Bunch!



Police Chief Edward W. Davis being given candy by Diane Talmadge, one of the 130 young people who welcomed people to the Opening Night concert on July 11, the exact 50th Birthday of the Los Angeles Philharmonic's first concert at Hollywood Bowl. Ten thousand golden chocolate "coins" were given out as a birthday token to the guests and windshield decals of the 50th Birthday Superseason logo were a special memento gift.

LOS ANGELES PHILHARMONIC

Zubin Mehta, Music Director

Tuesday Evening

September 12, 1972, 8:30 pm

JAMES LEVINE, Conducting and Solo Pianist

MOZART Overture to *The Marriage of Figaro*

MOZART Concerto No. 27 in B flat major for Piano and Orchestra, K. 595

Allegro

Larghetto

Allegro

Mr. Levine

INTERMISSION

MAHLER Symphony No. 1 in D major

Langsam, schleppend wie ein Naturlaut
(Slowly, drawn out like a sound of nature)

Kräftig bewegt, doch nicht zu schnell
(Strongly agitated, but not too fast)

Feierlich und gemessen, ohne zu schleppen
(Solemn and measured, without dragging)

Stürmisch bewegt
(Stormily agitated)

Hollywood Bowl Carillon Theme by Elinor Remick Warren.

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NOTES BY ORRIN HOWARD

Overture to "The Marriage of Figaro"

Wolfgang Amadeus Mozart
(1756-1791)

The aristocracy-ridiculing Beaumarchais play *The Marriage of Figaro* touched sensitive nodes in the aristocracy-wearied Mozart. How delightful for the composer whose career was ever at the mercy of the ruling class to contemplate a story in which a lowly valet outwits his titled master! Mozart's librettist, Lorenzo da Ponte, convinced the Emperor he would make the banned-in-Vienna story acceptable, and with imperial approval earned, Mozart finished the opera, it is said, in six weeks. He wrote the overture, again hearsay, only two days before the first performance on May 1, 1786. Entirely possible; Mozart was adept at making hasty masterpieces. The strings start things off by chattering like some rascally conspirators, and the ensuing material — a fanfare idea and a happy, lyric one — enforces the expectation of bright operatic fun.

Concerto No. 27 in B flat major for Piano and Orchestra, K. 595

Wolfgang Amadeus Mozart

Many writings about Mozart's last piano concerto describe it as weary, resigned, pervadingly sad. One wonders whether these estimates would be the same had the concerto not been written just a month short of Mozart's 35th birthday, the same year the composer died. We know that after the three symphonies of 1788 (his final works in this form), Mozart was beset by ever more severe professional disappointments, serious financial plights and concern over his wife's ill-health. But in July of 1790, he wrote the glittering *Cosi fan tutte*, and after tonight's concerto of January, 1791, created the splendors of *The Magic Flute* in July of that same year. Obviously neither of these operas bear the shadow of the grim reaper; and the B flat Concerto should not be made to wear a black arm band.

Mozart's design in this work is singularly uncomplicated. It is pure and lovely music, existing on its own simple but exalted plane of subdued intimacy. The melodies are direct, the passage work limpid and relatively undemanding; there is an ideal composure throughout. The mellow tone of the work is enhanced by frequent reliance on the winds, the flute having

a particularly important voice. Indeed, mellowess is implicit in the concerto, in the floating lyricism of the first movement; in the second movement's hushed revelations and pristine, operatic miniaturism; and in the finale's smiling good humor.

Symphony No. 1 in D major

Gustav Mahler (1860-1911)

How strange that the last word spoken by Mahler, uttered in a dying delirium, was the name "Mozart." One does not think of the uniquely personal Mahler in relation to any 18th century composer, and about the only thing he had in common with Mozart was the hope each held that "his day would come." Mahler did enjoy large fame in his career as conductor — for ten years he was director of the Vienna Opera, for a few seasons of the Metropolitan Opera and the New York Philharmonic. But as a composer, he was largely misunderstood in his lifetime and had to be content with the fervent devotion of a relatively small number of faithful disciples. Since his death, their work on his behalf has been enormously effective; his surge of popularity, while not of Beethoven or Tchaikovsky scope — yet — has swelled to impressive proportions. The older music lover, when exposed to the cataclysmic Mahler universe, has had to readjust his listening antennae. Apparently many have. Young people, however, seem to move into its orbit effortlessly, responding instinctively and sympathetically to the music's kaleidoscope of moods and emotions; to its undisciplined outbursts and its sudden withdrawals; to its chaotic intensity and sprawling explorations of vastly contrasting imagery. But of all its youth-compelling ingredients, the most potent is undoubtedly honesty. No matter how outrageous a Mahler musical situation may become, one never doubts its sincerity. The universality of some neurotic or surrealistic events may be questioned, but never their bonafide existence in the composer's expansive but often troubled being.

Composing music, and particularly symphonies, was both compulsion and therapy for Mahler, in whose sensitive nature an unhappy childhood fostered some classic psychological disturbances. Chief among these was a preoccupation with death, a spectre he grappled with often in music, quite overtly if exotically in the First Symphony's funeral march third movement. There is strong irony in this sec-

tion, for which Mahler was inspired by a drawing depicting a funeral procession of animals carrying the corpse of a hunter in a coffin! Some years after he affixed programs to this movement and to the others of this symphony, he repudiated them. But no one needs to be told that this third movement is a surreal funeral: A muffled drum beat sets the pace for a double bass to march off to the tune of *Frère Jacques*, crazy and eerie in minor tonality. Instruments accumulate canonically and then a section of grotesquerie heightens the nightmare aspect of the proceedings. Soon, in a typical Mahlerian about-face, the mood changes: a harp figure makes way for muted violins to bring exquisite comfort. The song, poignant in its glowing beauty, taken from the fourth of Mahler's own *Songs of a Wayfarer*, makes one catch his breath in wonderment. The idyllic interlude is brief, making the return of the cortège seem more bizarre than before.

The movement is characteristic of the quixotic in Mahler, but the entire symphony, which occupied the composer from 1884 to 1888 and was introduced in 1889, has a multitude of other fascinating images. The first movement begins with an openness so awesome it might be the creation of the world. But it is just the creation of a day — dawn, with a cuckoo singing and nature sounding its awakening. A nearby barracks bids the military eyes open also. The main theme (taken from Wayfarer's second song) stirs bucolic aromas, but simplicity can not exist in Mahler without a corresponding grandness, and the two elements vie for prominence until the movement ends in bombastic exuberance.

Originally, a slow movement titled *Blumine* occupied next place, but Mahler deleted it (and it was lost until recently) and a bumptious Waltz, it too filled with remarkable contrasts, stands as the second movement. The composer called the last movement "From Hell to Heaven," and indeed a monumental journey passes before our eyes from the opening pandemonium on to a march tune pregnant with heroics, and then to a rapturous love song. A marvelously effective reminiscence of the first movement's dawn paves the way for the long, stormy, near-hysterical road to heaven, whose gates could not possibly withstand the Mahlerian onslaught.



JAMES LEVINE. In June 1971 James Levine made his Metropolitan Opera debut, conducting *Tosca*. His success was so great that the Metropolitan's General Manager Goeran Gentele and Musical Director Rafael Kubelik have engaged Levine to fill a newly created post, that of Principal Conductor, effective with the 1973/74 season. Born in Cincinnati in 1943, Levine made his debut as a concert pianist when he was 10 playing Mendelssohn's Second Concerto with the Cincinnati Symphony. He studied piano with Rudolf Serkin and Rosina Lhevinne, and conducting with Jean Morel, Alfred Wallenstein, Max Rudolf and Fausto Cleva. George Szell invited him to the Cleveland Orchestra in 1964, first as an apprentice, then as assistant conductor — the youngest in that orchestra's history. Since then he has conducted virtually every leading symphony orchestra in this country. Last summer he received overnight acclaim through his last-minute substitutions for István Kertész at the opening concert of the Chicago Symphony's Ravinia Festival and for Zubin Mehta at three Hollywood Bowl programs. Levine has conducted operatic productions not only at the Met, but at the Greek Theatre and with the San Francisco and Welsh National Opera Companies as well.

LOS ANGELES PHILHARMONIC

Zubin Mehta, Music Director

Thursday Evening

September 14, 1972, 8:30 pm

JAMES LEVINE, Conducting

CLAUDINE CARLSON, Mezzo

PAUL SPERRY, Tenor

JOHN MACURDY, Bass

THE LOS ANGELES MASTER CHORALE

ROGER WAGNER, Director

NOTES BY ORRIN HOWARD

"Romeo and Juliet," A Dramatic Symphony, Op. 17

Hector Berlioz (1803-1869)

Composers of this century and last have fallen easy prey to the story of *Romeo and Juliet* as the source of operas — Bellini, Gounod, Delius; orchestral works — Tchaikovsky; and even a Broadway musical — Bernstein and his *West Side Story*. And this is just a partial listing. But none had a stronger personal motivation for turning the tragic tale to music than Hector Berlioz. The strong desire seized him when he saw a performance of the Shakespeare play by an English company in 1827, in which the role of Juliet was taken by a beautiful Irish actress, Henrietta Smithson. The volatile, impressionable composer was enthralled by Shakespeare and Miss Smithson, and although he denied that he voiced the words attributed to him — "I will marry Juliet and write my greatest symphony" — he admitted his intention to do both. Much of Berlioz's stormy wooing of Henrietta took place in the composer's feverish mind. Before even having met her, he took personal offense at her rumored moral mis-conduct, and proceeded to put her character on the chopping block vis-à-vis his amazing *Symphonie Fantastique*. In the work, poor Henrietta is adored and then unmercifully ridiculed (by a squeaky E flat clarinet, at that).

But his fits of behavioral and musical irrationality did not prevent the actress from finally becoming his wife in 1833. Love triumphant!... for a while. Ironically, by the time the composer got around to his "greatest symphony," the sweet inspiration for it had soured; the stage Juliet had in real-life become a Katherineish shrew. In 1838, a windfall, in the form of a 20,000 franc gift from the violinist Paganini — to "Beethoven's successor" — gave Berlioz the financial freedom to devote himself exclusively to a major musical project. The long-dormant *Romeo and Juliet* came forcefully to mind, and right off he wrote the prose texts he intended to use for the vocal pieces; these in turn were set to verse by Emile Deschamps. Berlioz devoted months to the symphony, and in November of 1839 it was premiered and received very well. Its success does credit to the Parisian public; the Dramatic Symphony was unlike anything

BERLIOZ *Romeo and Juliet*, Op. 17

A Dramatic Symphony for Solo Voices and Chorus

PART I

1. Introduction: Combats; Tumult; Intervention of the Prince
2. Prologue
Choral Recitative
Song
Recitative and Scherzetto

PART II

1. Romeo alone; Sadness; Distant sounds of Music and Dancing;
Great Festivities in Capulet's Palace
2. Star-light Night; Capulet's Garden, silent and deserted; The young
Capulets, leaving the hall, pass by singing fragments of the dance
music; Love scene.
3. Scherzo: Queen Mab

INTERMISSION

PART III

1. Juliet's Funeral
2. Romeo in the family vault of the Capulets.
Invocation; Juliet's awakening; Delirious joy, despair;
Anguish and death of both the lovers.

PART IV Finale

The crowd hastens to the churchyard — Dispute between the Capulets and Montagues; Recitative and aria of Friar Laurence; Oath and Reconciliation.

Hollywood Bowl Carillon Theme by Elinor Remick Warren.

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it had heard before. Not forgetting that Beethoven's *Choral Symphony* prepared the way for the presence of voices in an instrumental work, Berlioz's *Romeo and Juliet* still is a far more drastic departure from classical tradition than that precedent-breaker.

In its fusion of drama and music, a concept was established which was to prevail for the rest of the century. And, as if to seal the union, the man who was to become the greatest wielder of the two elements was present at the premiere of *Romeo*. The then 26-year-old Richard Wagner, describing the experience, said, "The reckless boldness and severe precision took me by storm, and impetuously fanned the flame of my personal feeling for music and poetry." But Wagner giveth and Wagner taketh away. Later he said the work consisted of "piles of rubbish heaped up among the most brilliant inventions," an extreme opinion with which many, however, have concurred over the years, not only in relation to this but to most of his scores. In much of Berlioz, the invention and brilliance are indeed staggering; they just do not constitute the whole. But in *Romeo* one can take refuge from the inevitable banalities of melody, harmony, and surprisingly, even orchestration, in the pages of sheer enchantment.

In Berlioz's preface to the score, he explains the nature of the work: "This is not a concept-opera or a cantata, but rather a symphony with chorus." And of the purely orchestral depiction of the balcony scene and vault scene, he says that words could never have afforded him the latitude of the instrumental idiom, which is a "language richer, more varied, unlimited, and by virtue of its very vagueness, incomparably more powerful and effective than any words sung or spoken." The work is laid out in a multi-section four movement form:

PART I. Introduction and Prologue. Combats. Tumult. Intervention of the Prince. The busy opening fugal theme represents the street fight of the feuding families (this idea returns in the Finale); the trombone recitative is the remonstration of the Prince. In the Prologue, chorus and mezzo soloist act as narrators. The chorus informs of the strife between the Capulets and Montagues; of the forthcoming festivities at the Capulets; and of Romeo and Juliet's meeting in the garden. An ebullient dance tune in the winds prefigures the party. The mezzo solo,

strangely archaic with its harp accompaniment, muses on "love's first sweet kiss." The concluding section, titled Recitative (for tenor solo) and Scherzetto, outlines Mercutio's Queen Mab speech.

PART II. Romeo Alone—Sadness. Distant Sounds of Music and Dancing. Great Festivities in Capulet's Palace. Romeo's aloneness is expressed in a melancholy theme in violins; his sadness in a sighing oboe melody punctuated strangely by timpani and tambourine. The dance tune heard before interrupts Romeo's pensive soliloquy. Later the oboe theme, now in brasses, is combined with the dance music. Love Scene. Capulet's Garden . . . The young Capulets pass by singing fragments of the dance music. Berlioz called this the "best piece of writing I have done!" A male chorus bids the party farewell. The instrumental evocation of the Balcony Scene begins with Romeo in cellos and horns breathing a romantic theme (a few notes of which bring instant *Tristan und Isolde* to mind); Juliet finds her voice in English horn and oboe. Later the two themes soar and combine. Queen Mab Scherzo. If the preceding is Berlioz's best "love" piece, this is surely his best "scherzo" piece. Queen Mab is the dream fairy of the Elizabethans, and Berlioz conjured her in the most fantastic and virtuosic orchestral visions imaginable.

PART III. Juliet's Funeral. The orchestra marches melodically while the chorus chants on a single note; later the procedure is reversed. *Romeo in the family vault of the Capulets. Invocation. Juliet's Awakening. Delirious joy; Despair. Anguish and Death of Both the Lovers.* The first part is reminiscent of the "strife" theme of the introduction; then the love theme is transformed into the love-death; a "joy" section is next; a quiet remembrance of Romeo's soliloquy and the love theme closes the tale of the star-crossed lovers.

PART IV. (Finale) The Crowd hastens to the Churchyard. Dispute between Capulets and Montagues. Recitative and Aria of Friar Laurence. Oath and Reconciliation. The finale follows the descriptive headings with operatic fidelity and Berliozian intensity.

PAUL SPERRY sings works in ten languages, with roles ranging from the Schütz *St. John Passion*, Clérambault's *Orphée* and Chausson's *Poème de l'amour et de la mer* to standard works like *Messiah* and *Elijah* and premieres of contemporary compositions. Sperry's varied background includes vocal instruction from Madame Olga Ryss, repertoire coaching with Jennie Tourel, Paul Ulanowsky, and Pierre Bernac, piano studies with Winifred Glass Rosenwald and Victor Babin, and acting lessons with Stella Adler and Madeleine Milhaud. In addition, he holds degrees from the University of Paris and Harvard University. Sperry has spent six summers at the Aspen Festival and Music School, and has performed in the master classes of such distinguished artists as Hans Hotter, Alexander Kipnis, Aksel Schiotz, and Roland Hayes. The American-born lyric tenor has appeared in concert throughout the United States and Europe; he made his Bowl debut August 23 singing Beethoven's *An die ferne Geliebte* at the Bowl's Beethoven Marathon.

CLAUDINE CARLSON, now a resident of Los Angeles, was born in Paris and has sung throughout Europe, as well as in the Near East, Japan and South America. She appeared with the New York City Opera as Cornelia in *Julius Caesar*, with the Manhattan Opera singing the title role in *Mignon*, and with the Washington, D.C. Opera in *Le Comte Ory*. Gian Carlo Menotti chose her to sing the role of Mrs. Nolan in his production of *The Medium* both on stage and in the recently released Columbia recording. Miss Carlson frequently performs in Los Angeles; during the past year she appeared with Roger Wagner's Los Angeles Master Chorale at the Music Center Pavilion as a soloist in both Verdi's *Requiem* and Beethoven's *Missa Solemnis*, and on the County Art Museum's Monday Evening Concert series singing works by Ives, Debussy, and Michael Colgrass. Her future engagements include the role of Suzuki in *Madama Butterfly* at the opening night of the Portland Opera's 1972-73 season.

JOHN MACURDY has sung nearly forty roles with the Metropolitan Opera since he joined the company ten years ago. After several years study with Boris Goldovsky, Macurdy was awarded a contract with the Santa Fe Opera in 1958, soon afterward joined the New York City Opera, and in 1961 was signed for both the San Francisco Spring Opera and its parent San Francisco Opera Company. The following year he joined the Met, where he has sung leading bass roles in such works as *Don Giovanni*, *Der Freischütz*, *Fidelio*, *Romeo et Juliette*, *La Bohème*, *Aida*, *Tristan und Isolde*, and *Die Meistersinger*. Besides appearing with most of the major American opera companies, Macurdy has sung with the orchestras of Philadelphia, Chicago, Pittsburgh, San Francisco, and Detroit.

LOS ANGELES PHILHARMONIC

Zubin Mehta, Music Director

Saturday Evening

September 16, 1972, 8:30 pm

JAMES LEVINE, Conducting

EARL WILD, Piano

GERSHWIN Cuban Overture

DVOŘÁK Two Slavonic Dances, Op. 46

No. 2 in E minor

No. 1 in C major

RACHMANINOFF Rhapsody on a Theme of Paganini for Piano and Orchestra, Op. 43

Mr. Wild

INTERMISSION

LISZT Hungarian Fantasia for Piano and Orchestra

Mr. Wild

VAUGHAN WILLIAMS Fantasia on Greensleeves

HANDEL Music for the Royal Fireworks

Ouverture

Bourrée

La Paix

La Réjouissance

Menuet I & II

Special Effects by Astro Fireworks Company, Bernard Wells, Master Pyro-technician

Hollywood Bowl Carillon Theme by Elinor Remick Warren.

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NOTES BY ORRIN HOWARD

Cuban Overture

George Gershwin (1898-1937)

Had Gershwin lived longer than the 38 years he was allotted, the Cuban Overture might have become a sign post on the way to a greatly advanced compositional style. Written in 1934, some three years before his tragic death, it is both characteristic Gershwin and Gershwin in transit. No one hearing it would question who its author is, yet it is apparent that the familiar fingerprints — the perky rhythms (this time, rhumba) and distinctive bluesy melodic strains — are guided by a considerably more sophisticated hand than the one that etched the early symphonic-jazz works, *Rhapsody in Blue*, Concerto in F and *American in Paris*. But if the Cuban Overture displays a firmer command of materials, it also reveals that some of those materials were acquired by dipping unceremoniously into the international musical grab bag for nuggets of Rachmaninoff, Bartók, Prokofieff . . . and Gershwin. Attractive mining; one wonders what a few more years would have produced.

Two Slavonic Dances

Antonin Dvořák (1841-1904)

Dvořák's Czech-flavored Slavonic Dances proved to be the composer's passport to a far-reaching European fame, yet the road that brought him to his native folk music was traveled only after some serious detouring. Not surprisingly, the Bohemian musician's first efforts were strongly tinged with Wagnerianism — almost every composer in the second half of the 19th century grasped at the crumbs from the German's groaning table. But Dvořák eventually rejected the Wagnerian Teutonic influences, looked to his own talents and his country's rich musical resources, and evolved a style in which his genius flourished. His first set of eight Slavonic Dances, originally written for one piano, four hands and then orchestrated, was published in 1878 and became an instant success. In the pieces, Dvořák combined folk rhythms and insinuating melodies with such natural flair that the results sound like true folk music rather than the original works they are. The E minor Dance is in the style of a Dumka — a lament with contrasting quick sections. The C major Dance is a Furiant, the dynamic vitality of which clearly reflects its fiery type.

Rhapsody on a Theme of Paganini for Piano and Orchestra, Op. 43

Sergei Rachmaninoff (1873-1943)

When Liszt and Brahms finished their sets of piano variations (1851 and 1863, respectively) on the theme of Paganini's last Caprice for solo violin, one would have thought the tune's possibilities were completely exhausted. Not so. In 1934, Rachmaninoff appropriated the same taut, demonic little melody and made 24 variations of surpassing originality and brilliance on it for piano and orchestra. The Rhapsody turned out to be the composer's valedictory in the concerto idiom, and really redeemed his disappointing Fourth Piano Concerto (1927), a tiresome re-hash of the splendid first three.

The work abounds in imaginative ness, beginning with the unorthodox opening which does not present a full statement of the theme until after an orchestral introduction has hinted at it, and variation one has sketched it—both with piano stabbings perforating the fabric. A strong touch of the diabolical—a match for the theme's Satanic urgency—is apparent in the composer's use of the 13th century *Dies Irae*, a melody heavy with the terrors of the Day of Judgment. In contrast to its ponderousness, the music of the other variations rhapsodizes dazzlingly or lyricizes meltingly; of the ones in the latter group, the gorgeous 18th variation is particularly memorable, a high peak in a work that operates at breathtaking altitudes.

Hungarian Fantasia for Piano and Orchestra

Franz Liszt (1811-1886)

Liszt was one of the most cosmopolitan of 19th century European composers, but his devotion to his native Hungary was apparent in many acts of patriotism; the country's appreciation was shown in the high honors he received. No small gift to his people were his Hungarian Rhapsodies. He wrote 20 of these flashing, temperamental, Gypsy-derived works for piano, but he must have been particularly fond of the 14th Rhapsody, for it exists not only in its original piano solo form, but as an orchestral piece, a piano duet, and as the Hungarian Fantasia for Piano and orchestra. The piece spills over with musical and pianistic grandiloquence as its moods range from fierce melodrama to sparkling vivacity with plenty of emotional gear-changing in between.

Fantasia on "Greensleeves"

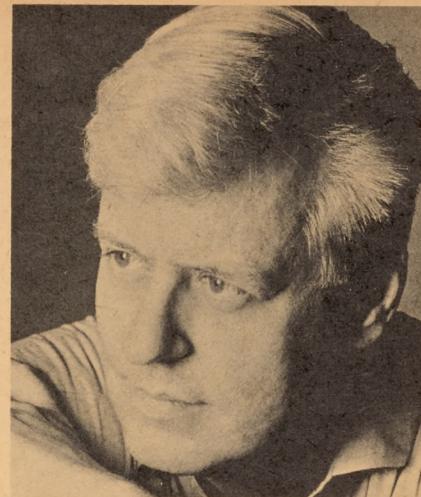
Ralph Vaughan Williams (1872-1958)

Considering his absorption in English folk music, it was inevitable that Vaughan Williams would take the lovely Elizabethan song *Greensleeves* directly to his heart. He used it first in *Sir John in Love*, an opera on the Falstaff of *The Merry Wives of Windsor*, and later elaborated upon it in the Fantasia we hear tonight.

Music For the Royal Fireworks

George Frideric Handel (1685-1759)

When stirred by an official commission, no composer wrote music that better characterized Britannia, its pomp, pageantry, pride, its airy, straightforward brightness, its sturdy rhythmic stride, than the German-turned-Englishman Handel. In 1749, he was called upon for what was to be his last official duty. An elaborate occasion was planned by George II to celebrate the Peace of Aix-la-Chapelle. No simple festivities would do. In November of 1748 in London's Green Park, work was started on a tremendous edifice as the setting for a mammoth display of fireworks. Completed in April, 1749, the structure reportedly stood 114 feet high and was 410 feet long! "Royal Fireworks" music was required, and Handel's seems to have been fittingly ample: the Ouverture was played by 24 oboes, 12 bassoons, 9 trumpets, 9 horns, a contra-bassoon, 3 pairs of kettledrums, a serpent (bass cornet)—and a partridge in a pear tree. (In a subsequent revision, strings were added to the winds.) The day of days was April 27, 1749. The festivities began, and when the Ouverture was concluded, the Royal Salute was given by 101 brass cannon! As the suite progressed, the fireworks display became more elaborate, and then—catastrophe! The fireworks "temple" burst into flame, the crowd panicked (two people reportedly were killed); bedlam reigned; and the band played on. But history will never repeat itself, at least at the Bowl. With modern American ingenuity, the fireworks are guaranteed not to singe a hair on a wind player's head, or the paint off of a Bowl column.



EARL WILD ranks among the leading exponents of the Romantic piano literature and has been in the forefront of today's Romantic Revival, resurrecting concertos by Scharwenka and Paderewski, as well as works by Godowsky, Thalberg, Liszt and many others. Born in Pittsburgh, Wild studied under Selmar Jansen, a pupil of the late Romantic virtuoso pianist Xaver Schwarenka. While still in his teens, Wild appeared with Toscanini and the NBC Symphony as soloist in Gershwin's *Rhapsody in Blue*. Since then he has appeared in countless solo recitals all over the world, as well as with such symphony orchestras as those of New York, Boston, Philadelphia, Chicago, Pittsburgh, Cleveland, Detroit, London, Paris, Monte Carlo, Trieste, and the Los Angeles Philharmonic. Wild has participated in many first performances, including the world premiere of Paul Creston's Piano Concerto, the American premiere of Shostakovich's Piano Trio in E minor, and, in December 1970, with the Chicago Symphony under Georg Solti, the world premiere of Marvin David Levy's First Piano Concerto, a work specially written for him. Wild is also a successful composer. His Easter oratorio *Revelations*, commissioned by the American Broadcasting Company, was presented on that network in 1962 and again in 1964 with the composer conducting. In addition, Wild has composed ballet, orchestral and incidental music for several different media. He has appeared at the Bowl six times since his debut here in 1946.

Hollywood Bowl Volunteers

This week concludes the 50th Birthday Season of Hollywood Bowl. It has truly been a golden season! The Volunteers wish to express their thanks and appreciation to Mr. Ernest Fleischmann and the Executive Staff, the Management of the Bowl and the many, many friends who have had a part in making this a memorable Superseason. We express our particular thanks to the following organizations and individuals for their kind and generous interest in the work of the Volunteers.

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Lukas Foss

Marathons: 3 for Good Measure

Fifteen hours of great music. Five of Baroque music on August 9. Five of Beethoven on August 23. And five of Stravinsky on September 6. Priced at \$1.50 for any seat in the Bowl. It's the greatest musical bargain in the city. Or anywhere else, for that matter.

Once again the Los Angeles Philharmonic sponsors three five-hour music marathons themed to a single style or composer. These friendly, relaxed, informal affairs provide audiences of all ages with excellent opportunities to become acquainted with large quantities of great music under congenial circumstances.

Performers include a remarkable assemblage of largely youthful talent, including members of the Los Angeles Philharmonic. Last summer's sensation, composer-conductor-pianist Lukas Foss, will again supervise this year's programs. Foss has taken the Bowl's marathon concept and popularized it in New York during the past season. Similar ventures have been reported as far away as Japan, Italy and Israel.

But the Bowl's marathons remain unique. Enthused Karen Monson in the *Los Angeles Herald-Examiner*: "These summer marathons at Hollywood Bowl are pleasant things, they really are. Take the second one, the Mozart Mini-Marathon, that was held Wednesday evening. People enjoyed it. The intent ones who sat reading until it was too dark enjoyed it. The sun-worshippers in see-through clothes and no shoes enjoyed it. The children probably enjoyed it — even those few who screamed. The picnickers with their fruit and cold drinks enjoyed it . . . The instrumentalists seemed as pleased as everyone else. It was an evening to sit back and relax, to let the music grab your attention sometimes, or let it just float by as the temperature cooled. The atmosphere is

wonderfully informal; as I said before, the Bowl should be like this more of the time."

The concerts begin at 6 p.m. and last until around 11. You can come when you like and stay as long as you like. Wander around the Bowl grounds. Relax and enjoy the unrivaled combination of congenial friends, bucolic surroundings, and superb music, superbly performed.

Los Angeles Times: "a nicer, more progressive format couldn't happen to the huge outdoor concert arena." □

THE PLEASURES OF THE PALATE: Dining and Wining at Hollywood Bowl, and After.

Dinner at Hollywood Bowl's Small World Patio Restaurant will be more of a treat than ever before this summer. Especially for Early Birds. So come early. Park with ease. Relax. Take the time to enjoy a leisurely glass of wine, complimentary with your dinner between 5 and 6:30. Watch our old-time movies, shown 'til 7 P.M. And order something special from the international gourmet menu. Buffet entrees like Baron of Beef, Chicken à la Kiev, Cannelloni Genovese, Shrimp Creole and Virginia-baked ham. Scrumptious pastries.

Or plan the perfect picnic. You can reserve it by phone: Call 87-MUSIC, and let Small World fix you a traditional Hollywood Bowl box supper with all the trimmings. Enjoy it in any of the Bowl's lovely picnic areas or right in your seats. Hollywood Bowl's Small World also offers an extensive selection of wines, beers and champagne. And after the concert, why not drive to Small World's charming restaurant at 1629 N. Cahuenga Blvd. (½ block south of Hollywood Blvd.), and enjoy the delicious champagne supper which is served until midnight. It costs only \$3.25 (including champagne) and, who knows, you may even spot some of the Bowl's celebrity performers at an adjoining table.

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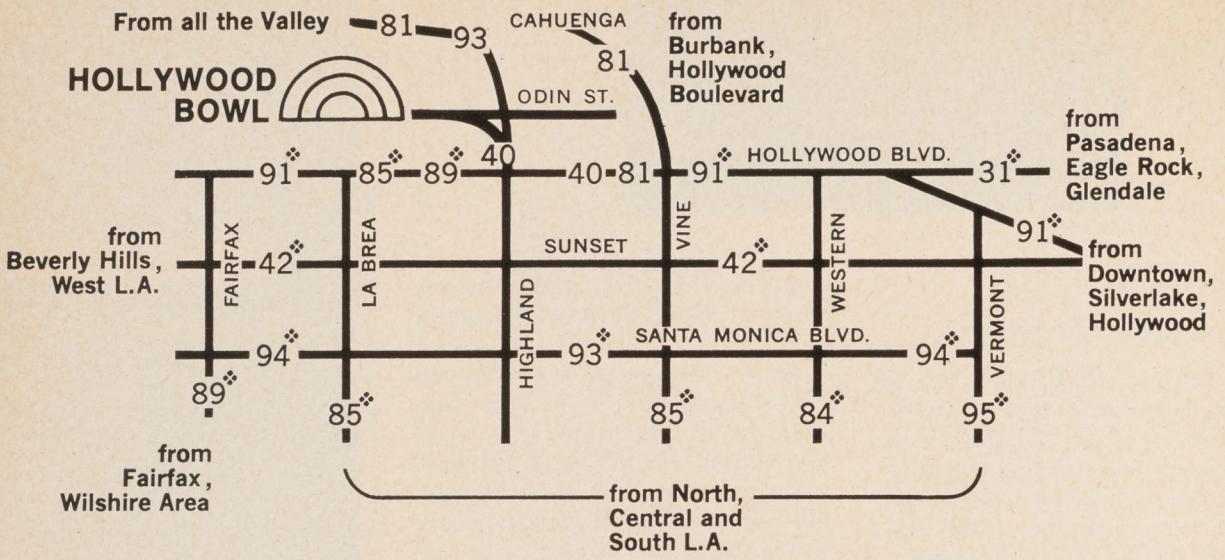
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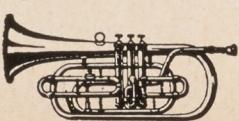
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TAKE HOME THE BOWL

London Records has just released a superb new stereophonic recording of *Hits from Hollywood Bowl*. Zubin Mehta and the Los Angeles Philharmonic playing the same favorites you have enjoyed time and again at the Bowl. Ravel's *Bolero*. Tchaikovsky's *March Slave*. Suppé's *Poet and Peasant Overture*. The Preludes to Acts I and IV from Bizet's *Carmen*. And the Overture to Verdi's *La Forza del destino*.

All with the unsurpassed combination of brilliant performance and vivid sound we have come to associate with the partnership of Mehta, the Philharmonic and London Records. And the album even includes an appreciative, engaging retrospective of the Philharmonic's 50 years at the Bowl.

So don't leave the Bowl empty-handed. Even when you're unable to be here, you can now recapture the Bowl's festive atmosphere in the privacy of your own home. Simply pick up a copy of this spectacular new recording before you leave the Bowl tonight. And enjoy!



All Lines Lead to Hollywood Bowl

Avoid the rush to the Bowl this summer. Park in Hollywood, enjoy a leisurely dinner, and ride any RTD Starliner bus marked "Hollywood Bowl" right to the Bowl's main ticket concourse.

Come early and bring a picnic dinner, or call 87-MUSIC and reserve your picnic dinner at the Bowl, a special box supper from the Small World Patio Restaurant. Either way, there's wine and beer available at the Bowl for your added convenience and enjoyment.

Starliner shuttle buses leave from marked bus stops in Hollywood, on Hollywood Boulevard from Gower to Highland Avenues, and on Highland Avenue between Santa Monica Boulevard and the Bowl.

For complete Starliner information, call the RTD at 747-4455.

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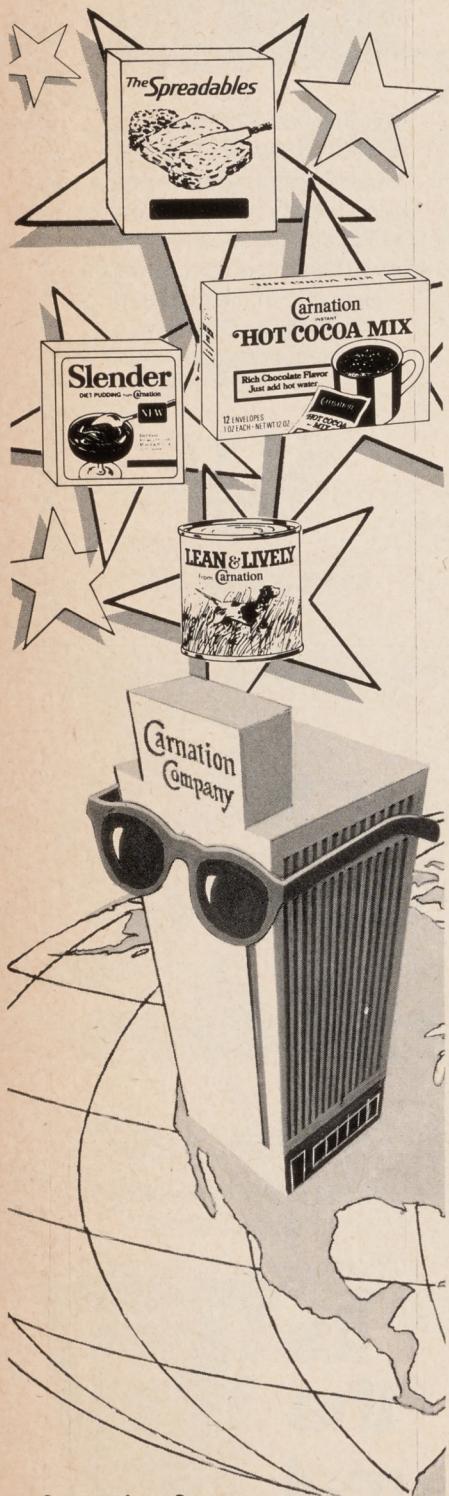


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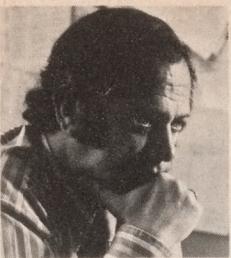
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Ernest Fleischmann

Birthday Thoughts and Birthday Wishes

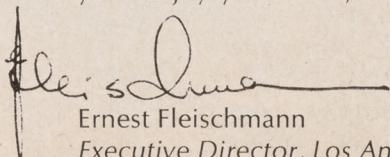
IT IS DIFFICULT for me to realize that this is already the fourth season's programs in the Bowl for which I bear responsibility. Difficult, because it often seems as though I arrived here only yesterday, but also exciting and rewarding, because I feel privileged indeed to be associated with so important a landmark in California's cultural history as the Bowl's 50th birthday.

For this season's opening concert it would have been tantalizingly simple merely to have repeated the program of that first evening, July 11, 1922, when the bearded, efficient, genial Alfred Hertz began by conducting the Los Angeles Philharmonic in Wagner's *Rienzi* Overture. Appropriate, perhaps, but hardly sufficiently festive. No doubt the critical establishment would have nodded approval if we had commissioned one or two pieces for the occasion from one or two living composers. I do not, however, believe that, in this day and age, when great orchestras everywhere are fighting for financial survival, it is right for them to pay out the considerable sums involved in commissioning new music. That, I would submit, is the responsibility of those — such as publishers, commercial managements and impresarios — whose objectives are to wrest a pretty pecuniary profit from their professional activities in music, or those in our government — state or federal — who are elected (and whom we pay) not only to help us run our lives in orderly fashion, but also to help advance the course of our civilization. Let us hope that well before another 50 years have elapsed, the Philharmonic and the Bowl will be given the means to invite the creation of new works from composers able to stimulate, thrill, move, entertain, amuse, uplift, enlighten our audiences in those wonderful and mysterious ways that music, and only music, is able to communicate to people of all ages, races, nationalities.

For this 50th birthday celebration, it seemed as wrong to repeat, as it seemed to present something entirely new (*New Music will have its Day on July 26 — don't miss it!*). Rather, the occasion called for a work that is joyful, dramatic, monumental even, one that is not part of our everyday live musical fare, but popular nonetheless, and one that by its nature, and through at least some of its performers, could tell our audiences something about where we may be going. Mahler's Eighth Symphony (The "Symphony of a Thousand") might possibly have been such a

work. Verdi's *Aida* is another. After all, it was written for a celebration. And, by casting in the title role a gifted young American singer making her operatic debut here, and inviting an equally gifted young American musician (whom we admired so much when he came to the Bowl for the first time last year) to conduct it, we are trying to tell our audiences that, more than ever, the Bowl believes in the future of music, in new, youthful, exciting talent, as well as in the accomplishments of those great, wise and mature artists whose performances provide a constant inspiration for the younger generation. We are also using *Aida* and *Rigoletto* (like *Traviata* and *Fledermaus* last summer) to say to you that the Bowl is a place where opera can be brought back to an opera-deprived Los Angeles public — even though, for the present, financial and technical limitations confine us to concert performances of opera. But if the demand can really be shown to exist, we shall surely have to stage opera again in the Bowl, making the best possible use of its natural surroundings, and turn this glorious amphitheatre into California's Verona. For this we need audiences, huge ones, and money, lots of it.

Let us therefore use this 50th birthday season to plant the seeds for a unique open-air operatic tradition at the Bowl. Let us also use it, through what we hope is a season offering rich variety, enjoyment and stimulus to the widest possible public, to say a very warm and sincere "thank you" to our audiences for their support and encouragement. Abler pens than mine have chronicled the achievements of groups of unselfish, public-spirited citizens (among whom some uniquely determined and able ladies were especially prominent) in guiding the Bowl through trials, tribulations and triumphs. The gratitude of every citizen is their due. Let us also not forget the tremendous help, in cash and kind, the Bowl receives from the County's elected officials and their staffs; the enthusiasm, loyalty, and sheer hard labor of all those who work behind the scenes — stage hands, electricians, operations personnel, and countless others — who contribute so much to make the Bowl a place for everyone to enjoy. And then, there are those movers of mountains, the Hollywood Bowl Volunteers, whose selfless devotion is one of the happiest and most constructive examples of truly democratic voluntary work in action — volunteer activity that benefits literally hundreds of thousands of people of all ages, races and creeds. The list, of course, could continue into virtual infinity. However, everyone included in it has one thing in common: their most cherished reward is the true enjoyment of our audiences. That, then, is the Bowl's 50th birthday wish to you: enjoy yourselves, truly.


Ernest Fleischmann

Executive Director, Los Angeles Philharmonic
Artistic Director, Hollywood Bowl

Parking Made Easier: Important Information

Parking at Hollywood Bowl is easier than ever before during this summer's 50th Birthday Superseason.

For the first time, you can reach the Bowl from both the Hollywood and Ventura Freeways. You'll avoid traffic on Bowl nights because we've made available Universal Studio's roomy, well-lit lot on the corner of Barham Boulevard and Forest Lawn Drive, right up the street from Warner Brothers. The lot holds more than 1,000 cars and is only a two minute drive from either the Hollywood or Ventura Freeway, and less than a ten minute ride to the Bowl.

For just \$1, you can park at the Barham Boulevard lot and ride our free shuttle bus to the Bowl (that's a saving of as much as 50% over parking at the Bowl itself). You'll avoid traffic on your way to and from the Bowl, and our free shuttle bus will take you right to the Bowl's Box Office Concourse. After the concert, the bus will pick you up and you'll be one of the first people in your car and back on the road. What could be easier?

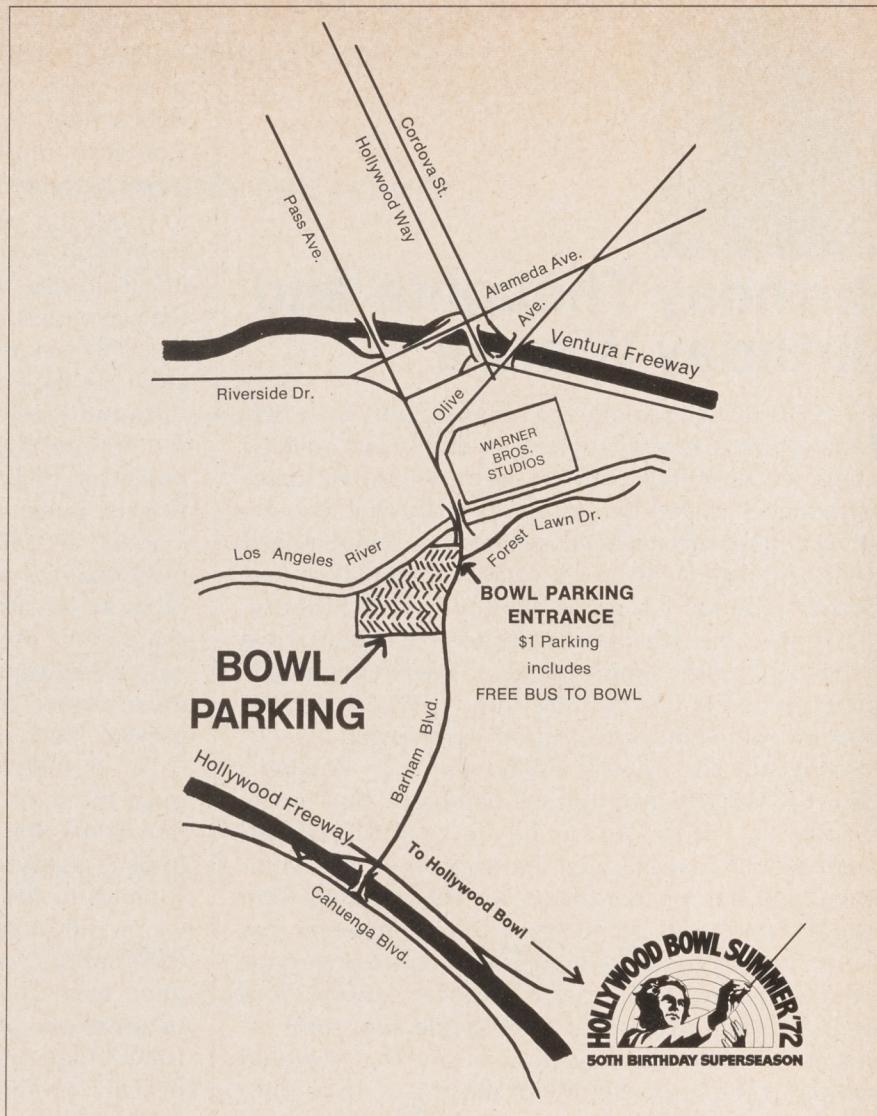
Beginning at 6 P.M. each concert evening, a shuttle bus will leave the Universal lot every ten minutes right up to the 8:30 P.M. curtain. After the concert, just look for the buses marked "Universal Shuttle" at the bus island in the middle of Highland Avenue. The last bus leaves twenty minutes after the end of each concert (for shuttle bus information on non-Philharmonic evenings, or for concerts starting earlier than 8:30 P.M., please call 87-MUSIC).

To reach the Barham Boulevard lot:
Southbound on the Hollywood Freeway: Take the Barham Boulevard off-ramp. Turn left on Barham and drive over the hill. Turn left into lot at the intersection of Forest Lawn Drive.

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Eastbound on the Ventura Freeway: Take the Pass Avenue off-ramp. Turn right on Pass. Pass will merge into Olive Avenue. Continue down Olive past Warner Brothers. Turn right into lot at the intersection of Forest Lawn Drive and Barham Boulevard.

Westbound on the Ventura Freeway: Take the Cordova Street off-ramp. Turn left on Cordova to Olive Avenue.



Turn right on Olive and continue down Olive past Warner Brothers. Turn right into lot at the intersection of Forest Lawn Drive and Barham Blvd.

Aircraft Message

"The sweet sound of a smooth running aircraft engine may be music to the ears of a pilot, but to the ears of a music lover attempting to enjoy the concerts presented at the Hollywood Bowl, it is a most distracting noise," the FAA has cautioned pilots.

In a press release, the FAA pointed out, "Cooperation with others, in this case, music lovers, can enhance the public image of pilots. The traditional values airmen place on discipline and the rights of others can now serve as well to make friends in the music world — simply by avoiding flights over the Hollywood Bowl when there is a concert."

"What is really needed," emphasized Arvin O. Basnight, director of the FAA's Western Region, "is a sense of discipline on the part of all pilots — a discipline that respects the rights of others to enjoy the Hollywood Bowl just as they enjoy the right to fly. Please ask your fellow pilots to respect the red searchlight beams that crisscross the exact location of the concert."

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The Southern California Symphony-Hollywood Bowl Association
and Hollywood Bowl Volunteers Present

OPEN HOUSE AT THE BOWL

Performances on the Box Office Plaza: 9:30 and 10:30 am
Weekdays (Monday through Friday) July 17 - August 25

Open House Master of Ceremonies Rob Bowers
with Songs & Stories

JULY 17-21

Tony Urbano Puppet Co.—“The Three Wishes”
Flamenco Talavera-Spanish Dancing Stars
& Guitarist Clark Allen
The Storytellers: Al and Luane

JULY 24-28

Ewe African Ensemble—Songs & Dances from Ghana
Punchinello Players—Musical Theatre & Games
Michael Goodrow—“Singalong”

JULY 31-AUG. 4

Elisabeth Waldo's Pan American Ensemble
“The Silver Bear”, from stories by Leo Tolstoy,
directed by Rob Bowers
Chalk Talk: Cartoons by Gary Goddard & Tony Jenkins

AUG. 7-11

Tell Tale Theatre—directed by Jeremy Blahnik of the
Mark Taper Forum
John Arnold Ford's Comic Opera Theatre

AUG. 14-18

Los Angeles Dance Theatre—Dance Encounter II
Sonny Criss' Jazz Quartet: a Child's Introduction to Jazz
Art Workshop—“The Young Masters” & Jack McCorkle

AUG. 21-25

Bob Baker Marionette Theatre—“Fiesta”
East West Players—“Juan”, a Filipino Folk Story
Jr. Ballet USA—“Horse 'N Around”, a Cowboy Ballet

FOR RESERVATIONS

For your convenience, we will accept preliminary reservations by phone. Please call JOAN REYNOLDS at 626-5781, Ext. 626 or 627.

A group consists of 10 or more. Reservations for individuals will assure space on Mons., Tues., Thurs., & Fri. only. No reservations Weds. Due to numerous requests, groups will be limited to 2 visits. If there is room, we will be happy to accept additional dates.

PARENTS: Special this summer! Wednesdays of each week will be set aside for you and your children. No group reservations will be accepted on this day.

Bring a Picnic and

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Rehearsal of the

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CHILDREN: Bring your parents to the Philharmonic's August 2 Family Picnic Concert at the Bowl. MARGARET HARRIS conducts, starting at 7:30 pm. Or for information on special HOLLYWOOD BOWL 50th BIRTHDAY CONCERTS for you and your parents, call 87-MUSIC.

1972 Open House at the Bowl

ADMISSION FREE





CONCERTS ON THE GREEN

Ten years ago, there began an annual Outdoor Chamber Music Series under the aegis of the Bureau of Music of the Los Angeles Municipal Arts Department, and called "Concerts on the Green" because of their location in the verdure of Barnsdall Park, 4800 Hollywood Blvd. (just west of Vermont). There is no admission charge.

An especially pleasurable program has been selected for this tenth anniversary celebration. Employing brass, woodwind and string ensembles whose personnel is composed of the finest professional musicians in the Los Angeles area, with an occasional novelty group for variety, the series has grown in stature and has become a never-to-be-missed experience for lovers of chamber music.

The 4:30 p.m. concerts are presented on consecutive Sundays during the summer months. Because of the landscaping in progress, most of the programs will be held in the new Municipal Art Gallery Theatre in Barnsdall Park, which has a seating capacity of only 299. Early arrival is suggested.

The 1972 season is as follows:

July 9 — Elisabeth Waldo Folklorico Ensemble.*
July 16 — U.C.L.A. Woodwind Ensemble, Clarence Sawhill, director.*
July 23 — Laurindo Almeida and Deltra Eamon — voice and guitar.
July 30 — Goldsmith — De Veritch Trio.*
August 6 — Mallory Chamber Soloists.*
August 13 — Los Angeles Baroque Players.*
August 20 — Bureau of Music String Orchestra from the Pops Symphony, Paul Senia, conductor, with Owen Brady, guest organ soloist.*
August 27 — "Artists of the Future" winners' Choral Concert.*
Sept. 3 — U.C.L.A. Brass Ensemble, Clarence Sawhill, director.*
Sept. 10 — Goldsmith String Quartet.*
Sept. 17 — Wakito Koto Ensemble.*
Sept. 24 — The Concertante Ensemble.*
Oct. 1 — Bud Shank Quintet. (Improvisations.)
Oct. 8 — The Shanley Virtuosi.*

* Admittance will be limited to the seating capacity of the theatre.

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Zubin Mehta begins his second decade as music director of the Los Angeles Philharmonic in what promises to be the most exciting season in his

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Both Rudolf Serkin and Alfred Brendel will play two piano concertos on their programs, Serkin the Brahms D minor and Mozart's Concerto in F, K.459, Brendel the Schoenberg and Mozart's Concerto in E flat, K.271.

And both Brendel and Serkin will offer individual recitals in the new Celebrity Recital series, which also features Isaac Stern and Itzhak Perlman & Vladimir Ashkenazy.

More than 25 distinguished soloists will appear with the orchestra during the coming season.

Celebrated pianists include Vladimir Ashkenazy playing the Scriabin Piano Concerto, Misha Dichter the Brahms Second, and André Watts the Rachmaninoff Third. Three brilliant young pianists make their Pavilion debuts: Los Angeles-born James Fields in Beethoven's Triple Concerto, Rumanian Radu Lupu in Beethoven's Fourth Piano Concerto, and Australian phenomenon Roger Woodward playing both piano and harpsichord in a unique program of Bach, Liszt and Xenakis.

Six outstanding violinists will be featured: Yehudi Menuhin, returning to

play the work he introduced to Philharmonic audiences in 1947, Elgar's warmly romantic Violin Concerto; Itzhak Perlman the Dvořák concerto; Isaac Stern Mozart's G major (K.216); Pinchas Zukerman Bartók's Second; and young Japanese sensations Mayumi Fujikawa and Teiko Maehashi the Mendelssohn and Prokofieff First, respectively.

Other superb soloists include the distinguished British mezzo-soprano Janet Baker singing Berlioz' *Mort de Cléopâtre*, Philharmonic co-principal clarinetist Michele Zukovsky playing the Mozart Clarinet Concerto, and Los Angeles cellists Stephen Kates (Shostakovich First), Nathaniel Rosen (Beethoven's Triple Concerto) and Philharmonic principal Kurt Reher (Strauss' *Don Quixote*).

To obtain a complete schedule of the Los Angeles Philharmonic's 1972-73 Season in the Music Center Pavilion, please write: Los Angeles Philharmonic Brochure, 135 North Grand Avenue, Los Angeles 90012.

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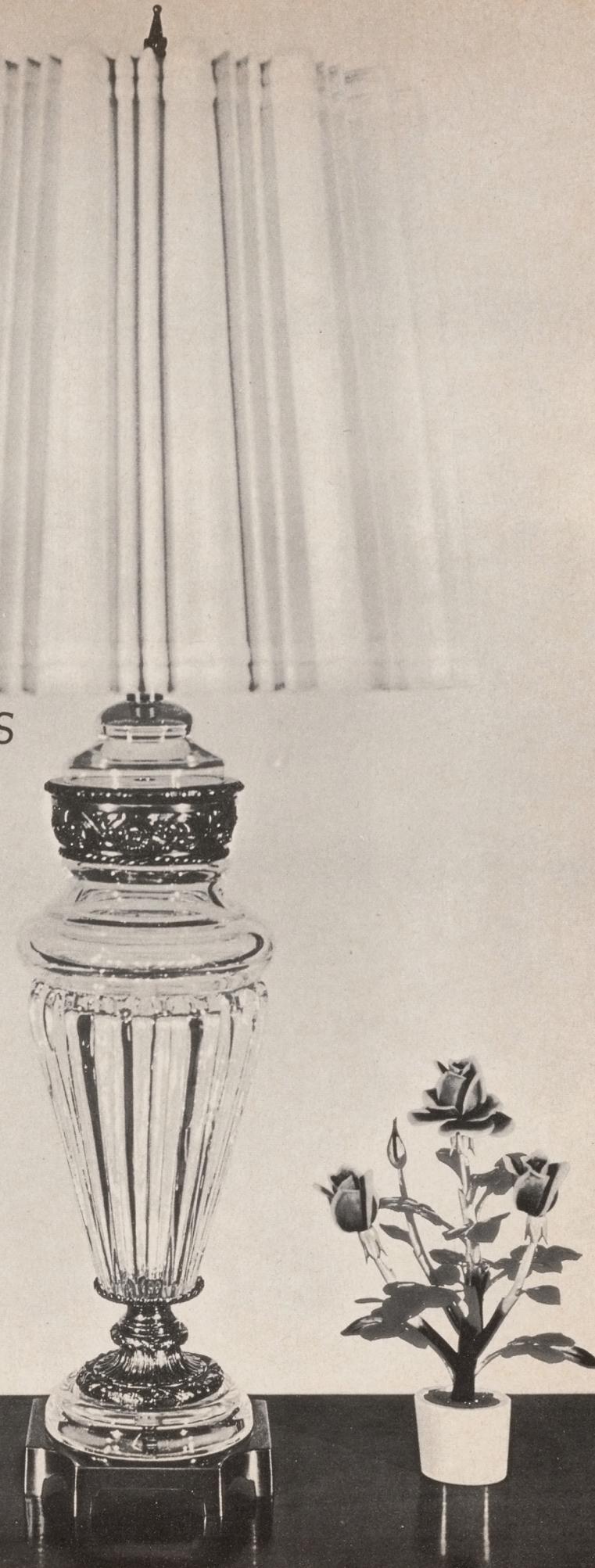
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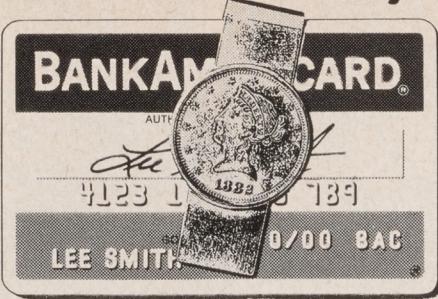
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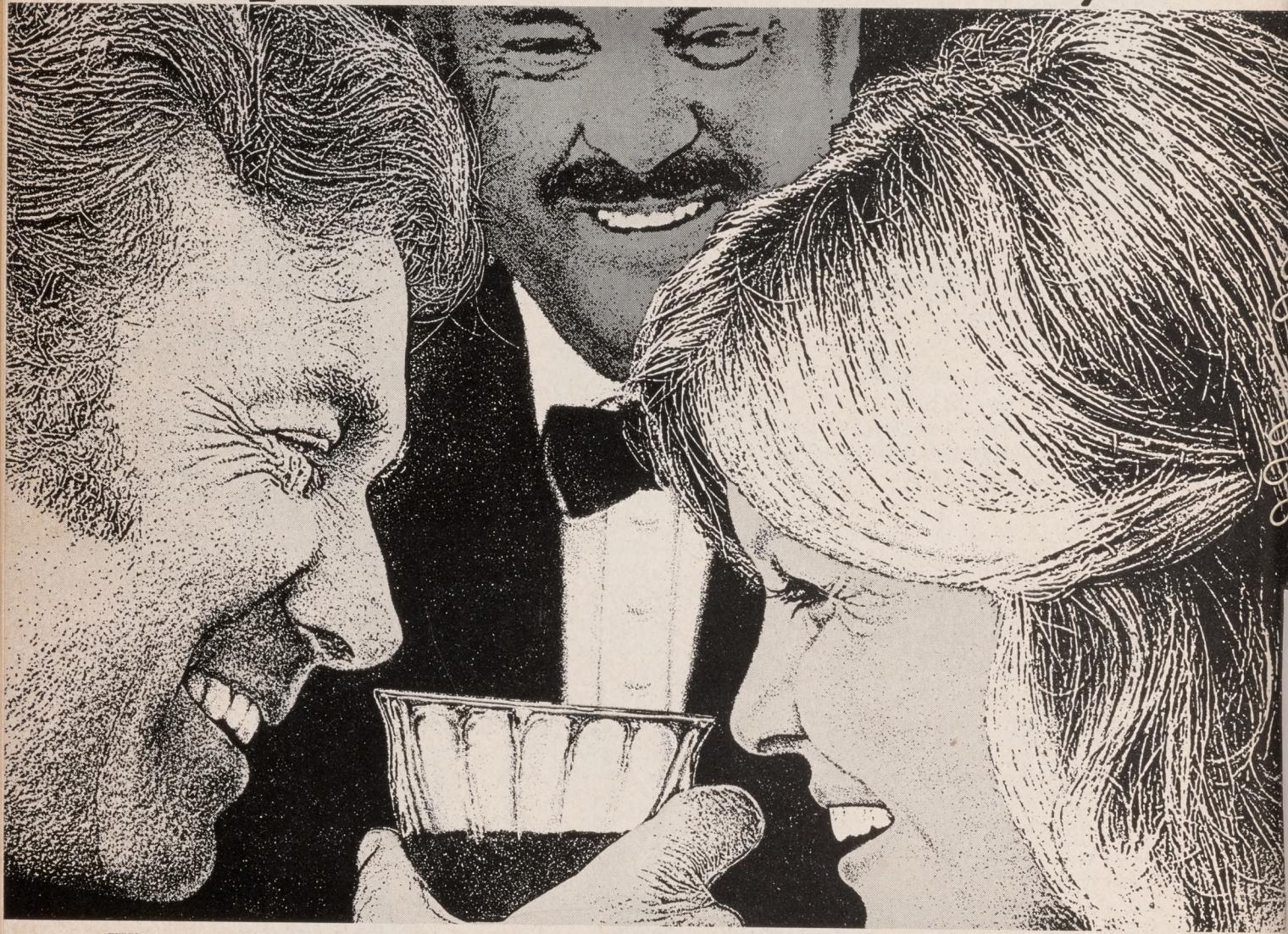
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